

أحكام تجويد القرآن

الجزء الثاني

الأستاذة كريمة كارول سرينسكي

Tajweed rules of the Qur'an

Part Two

By Kareema Czerepinski

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King Fahd National Library Cataloging-in- Publication Data

Czerepinski , Kareema

Tajweed rules of the Quran : volume 2. / kareema

Czerepinski.- Jeddah , 2003

64 P. , 21 X 29.7 cm.

ISBN 9960 - 9343 - 4 - 9

1- Quran - Recitaion & orthoepy

I- Title

228 dc

1424/ 4169

L.D. No . 1424/4169
ISBN: 9960-9343-4-9

Published and distributed by

Dar Al-Khair Islamic Books Publisher
P.O. Box 32274 Jeddah 21428 K.S.A.
Tel: + 966 2 687 0679 Fax : 681 7386
E-mail: tajweed2@hotmail.com

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Foreword

Bismillah, and al-hamdu lillah, and may Allah shower greetings and peace on our beloved Messenger, his family, companions, and those who follow them in that which is right. By Allah's grace, this is the second part of what shall be, insha' Allah, a three part series on the rules of tajweed of the Qur'an, for the recitation of Hafs from 'Aasim by the way of Ash-Shaatibiyyah. Allah chooses the time and manner for completion of things, and although the delay in part two seemed long, it was a great blessing in many ways. For the detailed introduction to this series and the references, which have not changed, please refer to the lengthy introduction in part one.

Although many were thanked in the introduction of part one, again I must express my thanks and gratitude to the honorable Sheikh Ayman Swayd and Sheikha Rehab Shaqaqi for their huge input in the writing of part two. Sheikh Ayman laboriously wrote in more precise Arabic definitions used by him in his tajweed program on Iqra Television program "كيف نقرأ القرآن"

with the assistance of his wife, my dear teacher, Sheikha Rehab; and these were then translated into English. May Allah grant them the highest level in Paradise and relieve them of all suffering, pain, and sorrow in this world, and grant them both good health. Ameen. Their invaluable input will support many in their study of tajweed.

There are many who assisted in reviewing part two and they all gave many wonderful and valuable suggestions in content, layout, formatting, phrasing, as well as pointing out typing errors. Surely, part two improved greatly with their help. I pray that Allah bless them all and their families with the greatest khair in this world and the Hereafter.

Lastly, I thank my dear husband again for all that he has done in support, moral and financial, for this and my other projects related to the Qur'an and tajweed. He continues to be a source of great goodness and I pray that Allah will bless him, protect him, grant him good health, and grant him all that is good in this world and Jannah Al-Firdaws in the Hereafter.

May Allah grant all that use this book and most of all its author, purity of intention in studying and teaching the Qur'an.

﴿ هَذَا مِنْ فَضْلِ رَبِّي لِيَبْلُوَنِي ۖ أَشْكُرُ أَمْ أَكْفُرُ ۚ وَمَنْ شَكَرَ فَإِنَّمَا يَشْكُرُ
لِنَفْسِهِ ۗ وَمَنْ كَفَرَ فَإِنَّ رَبِّي غَنِيٌّ كَرِيمٌ ﴾

(An-Naml 40)

"This is by the Grace of my Lord - to test me whether I am grateful or ungrateful! And whoever is grateful, truly, his gratitude is for (the good of) his own self; and whoever is ungrateful, (he is ungrateful only for the loss of his own self). Certainly my Lord is Rich (Free of all needs), Bountiful."

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النبر The Accent

تعريفه في علم الأصوات الحديث: هُوَ الضَّعْطُ عَلَى مَقْطَعٍ أَوْ حَرْفٍ مَعْيْنٍ مِنْ حُرُوفِ الْكَلِمَةِ بِحَيْثُ يَكُونُ صَوْتُهُ أَعْلَى بِقَلِيلٍ مِمَّا جَاوَرَهُ مِنَ الْحُرُوفِ.

The نبر is defined in the modern study of sounds as: Pressure on a part or a specific letter of the word, so that its sound is a little louder than that of the juxtaposed letters.

This نبر (raising of the voice) varies from language to language, and from dialect to dialect. In the Glorious Qur'an the نبر is noted, Allah knows best, in the complete rules of recitation in five different circumstances.

The first circumstance of the نبر in recitation

Stopping on a letter that has a shaddah. الوقف على الحرف المشدّد

Examples: ﴿مُسْتَمِرٌّ﴾ ﴿أَلْحَى﴾ ﴿مُسْتَقَرٌّ﴾

All of these are examples in which the last letter of the word has a shaddah. We know that a shaddah on a letter indicates that the letter is divided in to two letters, the first letter:

يَخْرُجُ بِالتَّبَاعِدِ بَيْنَ طَرَفَيْ عَضْوِ النَّطْقِ ; this is when the reader is continuing reading and not stopping on the word. When stopping on a word like this, we stop with one saakin letter, meaning يَخْرُجُ بِالتَّصَادُمِ بَيْنَ طَرَفَيْ عَضْوِ النَّطْقِ. It is then as if one letter has been dropped from the reading. It is for this reason that the learned reciters of the Qur'an warn of the necessity of an accent on this last letter, even on the letter preceding it, to point out to the listener that this one letter, is actually two. We drop the vowel, but do not eliminate the letter. An exception to the نبر (raising the voice) in this case is

النون والميم المشدّدتان (The noon and meem with shaddah on them). These two letters with a shaddah have the most complete غنة. This غنة lets the listener know that there are two letters. Stopping on the word:

﴿وَلَكِنَّ﴾ is therefore different than stopping on the word: ﴿لَكِنَّ﴾ and stopping on

﴿جَانَّ﴾ is different than stopping on: ﴿كَانَ﴾.

Another exception, Allah knows best, is stopping on a qalqalah letter that has a shaddah. When stopping on a word ending with a qalqalah letter with a shaddah, both letters of the shaddah are pronounced. Examples are in the following words: ﴿وَتَبَّ﴾ ﴿أَلْحَقْ﴾. When stopping on either of these words both باء and both قاف are pronounced. The first باء in the word وَتَبَّ is pronounced with a sukoon, and the second is pronounced with a قلقله. The same can be said about the two قاف in the word أَلْحَقْ. The نبر is then left out in this case, unless the qalqalah letter with a shaddah is preceded by a حرف مد, such as in:

﴿يُشَاقِّ﴾ and ﴿حَادَّ﴾ for it then falls in to the third circumstance of النبر, which will be discussed subsequently, إن شاء الله.

The second circumstance of the نبر in recitation

There are two cases:

1. عند التطق بواو مُشدَّدة قبلها مضموم أو مفتوح This occurs when pronouncing a واو that has a shaddah and the letter before it has a dhammah or a fathah (فَتْحَة). Examples: ﴿الْقُوَّةَ﴾ and ﴿قَوَّامُونَ﴾.
 2. عند التطق بياء مُشدَّدة قبلها مكسور أو مفتوح When pronouncing a ياء that has a shaddah, and the letter before it has a kasrah or a fathah (فَتْحَة). Examples: ﴿شَرَقِيَّةً﴾ and ﴿غِيَاً﴾.
 3. There is a نبر in these cases due to the possibility of incorrectly reciting a مد or lengthening the لين . In the example of ﴿الْقُوَّةَ﴾ and ﴿شَرَقِيَّةً﴾ the واو and ياء are preceded by a vowel of its own category, meaning the واو is preceded by a ضمة, and the ياء is preceded by a كسرة . There is no مد here, and to avoid it, the واو and ياء are read with an نبر, making clear to the listener that there is no مد . Pressure on the letter cuts short its time, and therefore excludes the possibility of lengthening it. The same can be said of the واو and ياء that have a shaddah and are preceded by a fathah (فَتْحَة), as in ﴿قَوَّامُونَ﴾, and ﴿سَيَّارَةً﴾.
- نبر . Fear of the reader creating a lengthened لين letter necessitates a نبر .

The third circumstance of the نبر in recitation

هُوَ عِنْدَ الْإِنْتِقَالِ مِنْ حَرْفٍ مَدٍّ إِلَى الْحَرْفِ الْأَوَّلِ مِنَ الْمُشَدَّدِ This occurs when changing over from a بالتصادم بين طرفي عضو النطق. The saakin letter occurs and the mouth was busy emitting the lengthened letter, it is necessary at the change over from the مد to the saakin letter (that occurs after it), that we put a نبر (an accent) in our recital. This نبر allows us to comply with reciting the saakin letter with طرفي عضو النطق using a collision that leaves an acoustical mark. The saakin letter then makes its presence known quite clearly. If the تصادم (collision) is weak the letter is then pronounced with a weak sound, to such a degree that it may not even be heard. This mistake is heard from some people when they recite the word: ﴿الضَّالِّينَ﴾ with one لام with a كسرة instead of two لام, the first saakinah, and the second with a vowel. This mistake is due to the absence of the نبر.

The fourth circumstance of the نبر in recitation of the Glorious Qur'an

عِنْدَ الْوَقْفِ عَلَى هَمْزَةٍ مُتَطَرِّفَةٍ بَعْدَ حَرْفٍ مَدٍّ أَوْ لِينٍ This occurs when stopping on a word that has a hamzah as the last letter preceded by a medd letter or leen letter. The reason for النبر here is so the hamzah is not lost after the mouth was busy emitting the medd or leen letter. Remember, we do not stop on the هَمْزَةٍ with a sukoon when there is a tanween with a fathah (فَتْحَةً) on the هَمْزَةٍ when it is the last letter of the word. Instead we stop with a مَدٍّ عَوَاضٍ, then there is no نبر.

Examples:

﴿السَّمَاءِ﴾ ﴿قُرْوَٰءِ﴾ ﴿النَّسِيءِ﴾ ﴿شَيْءٍ﴾ ﴿السَّوَاءِ﴾

The fifth circumstance of النَّبر in recitation of the Glorious Qur'an

This circumstance encompasses three different words in three specific locations in the Qur'an, when these specific words are read in continuation with the following word. These three words are all past tense verbs in the dual form (meaning there are two subjects), which is formed with an alif. This alif, indicating two subjects, is followed by a sukoon as the first letter of the following word. The نَبْر is needed in these three places so the meaning of the verse is not confused. The نَبْر here is an indication that there is an alif of the dual form of the verb, but it was dropped due to the Arabic rule forbidding two saakin letters to be recited together (امتناع التقاء الساكنين). Without the نَبْر the listener may think the verb is male singular instead of male double. The نَبْر is used only when reciting these words in continuum with the next word, when stopping on these verbs with an alif indicating the dual form, there is no need for the نَبْر since the reason for it has disappeared.

﴿ ذَاقَا الشَّجَرَةَ ﴾ [الأعراف: ٢٢]

﴿ وَاسْتَبَقَا الْبَابَ ﴾ [يوسف: ٢٥]

﴿ وَقَالَا الْحَمْدُ لِلَّهِ ﴾ [النمل: ١٥]